

# BEACH BOYS

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## AUSTRALIA MAGAZINE

WITHOUT FEAR OR FAVOUR NOR ANY REGARD FOR ACCURACY

the Twilight Zone

# Smile

## BRIAN WILSON

### WHY SHOULD HE?

## ISSUE 27



# Beach Boys

AUSTRALIA

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ISSUE 27

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## FROM THE EDITOR

Once again there has been no great need to rush out another BBA. Beach Boys and BRIAN WILSON news (remember when they once were the same thing?) is about as rare as a new release from the Fab 5 (or 6). Anything that has turned up, can be found in the NEWZ section at the back of this issue. Of some interest is Brian's recent effort - "Country Feelin's" - but personally I can do without it. It's now been four years since his solo debut and by the sounds found on "Country Feelin's", he has NOT PROGRESSED one crotchet or semi-quaver. Sorry Brian, we're still (at least I am) waiting.

Included in this issue is a liftout from Alan Green of CLICK! magazine. Disregard the sub rates because they have recently changed. New prices are (US readers) \$14.95 for six issues. Australians need to send \$18 for six issues (sent via airmail). Issue one includes excerpts from Ed Wincentsen's book on Dennis Wilson - DENNY REMEMBERED. In fact, as a special offer to BBA SUBSCRIBERS ONLY, Alan and Ed have agreed to offer DENNY REMEMBERED for \$20.95 (air). That's a saving of at least 25%. Remember to sent the \$'s in American currency.

Australia

**CELEBRATE 1991!**

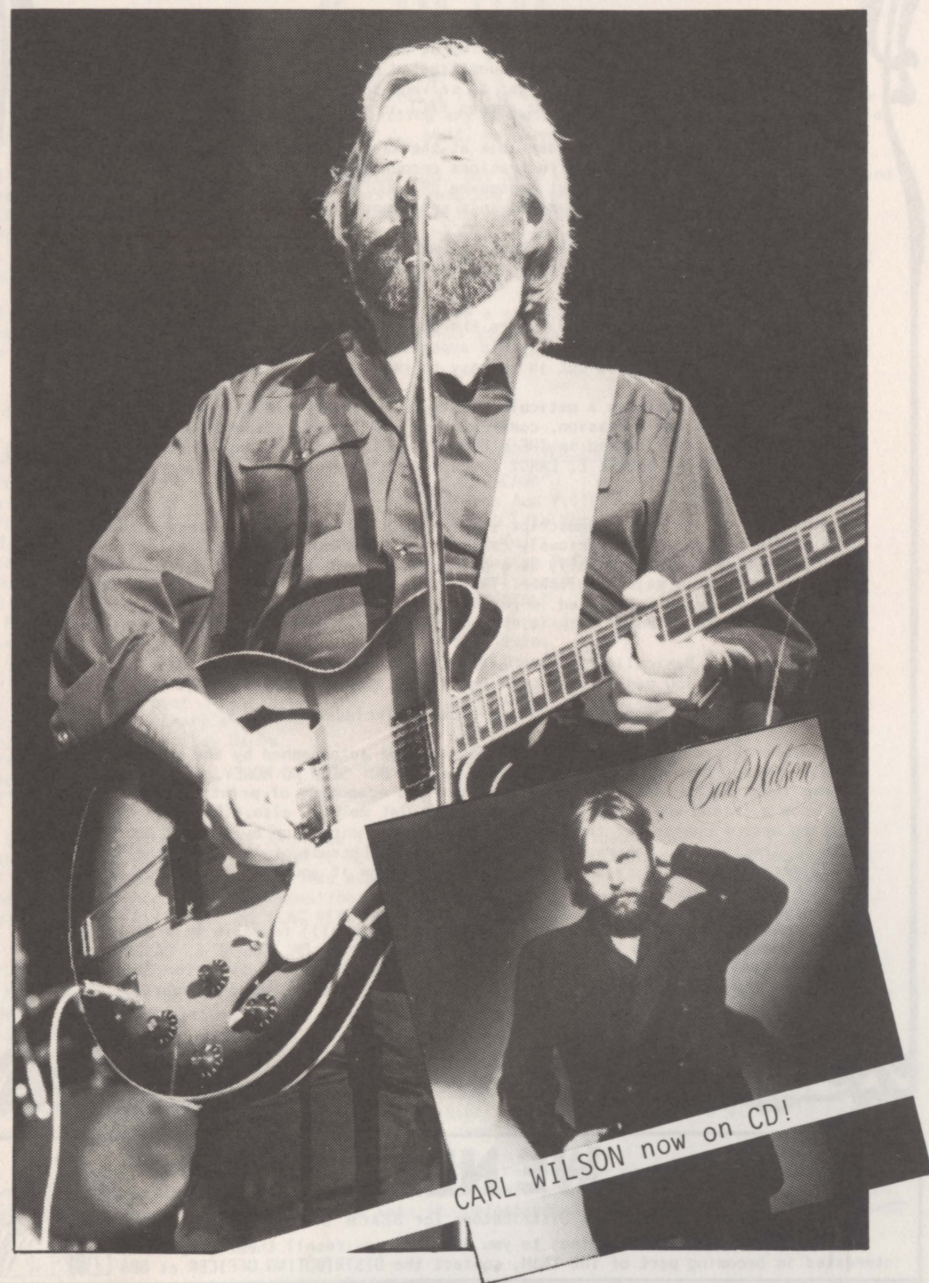
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**OFF THE TOP**  
SORRY! THE PROFESSOR'S BRAIN IS ON VACATION!  
LAWRENCE "THE PROFESSOR" LAVERY





## From the Twilight Zone

### THE WILSON PROJECT

What is THE WILSON PROJECT you may ask? First and foremost it is an eyeopener into a situation of unbelievable abuse and unmitigated selfishness. It is also the story of an attempt to right the wrong doings; to salvage something from the debacle, but above all, it is a TRUE story that proves FACT is stranger than fiction!

THE WILSON PROJECT is a day by day look at the machinations, the backstabbing, the creative out-pourings and the frustrations encountered by GARY USHER and BRIAN WILSON as they tried to out-wit and out manoeuvre DR. EUGENE E. LANDY while trying to piece together material for what became Brian's solo longplayer debut.

Included within the 150 page plus book (at manuscript stage) is information on every song worked on as well as numerous incidents that befell the duo as they struggled to produce the goods.

The book begins in May 1986 and covers the period up to June 1987 as well as an overview of the longplayer that finally did appear. Also included is a detailed list of the material worked on, set out in an easy to read SONGOGRAPHY.

The basis of this book was a meticulously kept oral diary (later transcribed) of Gary Usher. Every phone call, session, confrontation and "crazy incident" was noted down and is subsequently included in THE WILSON PROJECT. It is the most indepth look into the BRIAN WILSON-DR. EUGENE E. LANDY scenario you'll ever read and be prepared to be SHOCKKKKKKKED!

Presently this book is at manuscript stage and is being hawked to prospective publishers. However, I am seriously considering printing up a very limited edition of the book myself to use basically as a promotional tool and as a feedback device in order to interest a major publisher. Therefore, I would like to receive an idea of how many people would be interested in purchasing a copy of this limited edition version if I do decide to go ahead with it. The particulars of this limited edition would be:

SIZE - Basically the same external dimensions as BBA, but with minimum of 150 pages. TEXT will be TYPESET (like a "real" book).

PRICE - \$25.00 AMERICAN (for overseas) (Includes AIRMAIL).

If you are interested in such a copy (all will be autographed by the author if needed) please contact BBA and place a pre-print order. BUT SEND NO MONEY. All I need now is a commitment to purchase so I can ascertain the economics of printing them up. If you know a friend who would also like a copy, let me know also. This will be a limited edition and of course, if the book is subsequently picked up by a major publisher, some of the featured material may not be included because of legal (no one likes to look like an arsehole) reasons. Anyway, let me know if you are interested; so WRITE NOW.

Also, bear in mind that most of the material (if not all) found in this book can not be found anywhere else. In addition, getting the entire DR. EUGENE E. LANDY scam out into the open can only HELP Brian. If you won't do it for me, do it for Brian. Order your copy now, but REMEMBER, send NO MONEY at this time. Send your order to:

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Beach Boys Australia  
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## and again and again THE hoMEmade VARIETY

BY DAN LEGA

I was really excited when the SMILE bootlegs came out a few years ago. I had never bought a bootleg recording of anything before and I felt a little weird at first because I didn't like the idea of The Beach Boys and Brian not getting any compensation for it. But, when you like a group and composer as much as I like these ... well, we sacrifice.

So I listened to the recordings with much delight, but also always felt a bit of melancholy and anxiety because something was missing. I also found the two books - LOOK! LISTEN! VIBRATE! SMILE! (by Domenic Priore) and THE BEACH BOYS AND THE CALIFORNIA MYTH (updated version)(by David Leaf) - and they were both enlightening. However, the feeling of incompleteness that I had, just got worse instead of better. I had to have a SMILE and if Brian Wilson wasn't going to give it to me, then I'd try to give it to myself, by God!

So I started to put together what I thought would be a semi-SMILE, but which when I was done, turned out to be much more satisfying and closer to SMILE than I could ever have imagined. I hope you agree too.

### THE LINEUP:

#### THE LONG VERSION

Holidays  
Vega-Tables  
Do You Like Worms  
Wind Chimes  
Tones  
Wonderful  
Good Vibrations  
Old Master Painter/You Are My Sunshine  
Heroes And Villains  
The Elements  
(a) EARTH - Fall Breaks And Back To Winter  
(b) AIR - Our Prayer  
(c) FIRE - Mrs. O'Leary's Cow  
(d) WATER - I Love To Say Da-Da  
Cabin Essence  
Child Is Father To The Man  
Surf's Up

#### THE SHORT VERSION

"AMERICANA"  
Heroes And Villains  
Do You Like Worms  
Wonderful  
Old Master Painter/You Are My Sunshine  
Cabin Essence  
"ELEMENTAL"  
Good Vibrations  
Vega-Tables  
Wind Chimes  
The Elements  
(a) EARTH - Fall Breaks And Back To Winter  
(b) AIR - Our Prayer  
(c) FIRE - Mrs. O'Leary's Cow  
(d) WATER - I Love To Say Da-Da  
Surf's Up

THE LONG VERSION is what SMILE might be like today in this one-sided CD world. It flows from beginning to end. THE SHORT VERSION is more like (I believe) the album might have really come out. It is more compact, a little less experimental and therefore more "pop". It is layed out according to Domenic Priore's suggestion of both an "ELEMENTAL" and "AMERICANA" side to SMILE. (Saying that, I still like THE LONG VERSION better). Anyway, let's explore the two VERSIONS.



The "CD" version of SMILE opens with a prologue - "Holidays". SMILE was going to be a fun album in Brian's first conception, but he ended up with a lot of serious works. More about this dichotomy later. "Holidays" fits nicely into the final conception. It is a bit ponderous in its first theme and completely fun on all the others. The organ, xylophone, brass and bass drum orchestration give it that circus/carnival atmosphere, not to mention the tag: ba-da ba-da-DAH! After which you can almost hear the ringmaster yell "And on with the show!" Also, there is a musical phrase that later shows up in "Good Vibrations". All of which help to give this tune the flavour of an overture and that is the way I have used it.

That leads to the incredibly fun song "Vega-Tables" to really open up the album. The SMILE out-take version of this song is a more complicated studio production than the released version. It also has the song "Mama Says" inserted into it. Unfortunately the wonderful ending that is on



the SMILEY SMILE version is not on this. I desperately wanted a full new version of this song. So what did I do? Well, let's just say I proceeded to do a little cutting and pasting.

The first "Mama Says" part is screwed up, so I inserted the first part of the last one in its place. Unfortunately I couldn't do anything about the missing "red as a beet" verse. I really think the final "Mama Says" insertion should only be two choruses long, because it seems to lose steam before we get to the "I know that you'll feel better ..." part. But I was afraid of editing too much. As it was, I still had to use a bit of "Mama Says" from the WILD HONEY version to help in the transition to the final "letter writing" part. So now I have a new and much more complete "Vega-Tables"!

Next, we come to "Do You Like Worms". Sounds like a fun song, right? And it is, but it is also much more and embodies what I think could be the main problem Brian had in finishing SMILE. Brian wanted SMILE to be fun and popular. He had a small let-down with the PET SOUNDS album in that it didn't appeal to the mass audience he was used to. So he worked hard and hit his pinnacle of popularity with "Good Vibrations", a smash #1 hit! But as we saw on PET SOUNDS, Brian was maturing both musically and lyrically and he couldn't go back. He knew he was writing great music for SMILE, music that was even better than "Good Vibrations". But he also began to realise that he was losing his mass audience (along with some members of his own band) and he didn't know exactly why, or what to do about it.

In hindsight we can see that part of it was the changing music scene - more "hip" - a direction SMILE was going, but a direction that their earlier image didn't foster and a direction that maybe some of the band members didn't want to pursue. We all like to think that if SMILE had been finished, things would have been different, e.g., Brian would have been declared genius and king while leading the pop world in a totally new direction. However, I am beginning to believe, perhaps incredibly, that the finishing of the SMILE album wouldn't have changed either Beach Boy or pop music history much at all. PET SOUNDS didn't go over too well with the public, why should SMILE!?

To illustrate: How many people in the United States really love Beethoven's music? Let's be generous and say 10%. Beethoven's music is the best music written during his lifetime, but does everybody like it now? No! Did everybody like it then? I seriously doubt it. Music such as Beethoven wrote appeals only to people who understand music differently than most people. That's not to say that they understand it better or enjoy it more, or that the music is better than today's or 1810's pop music (which of course, there was), but Beethoven wrote music that made people fanatically love his music and still causes the same reaction in people nearly two hundred years later! Most music can't say that. Of course you can argue that because it lasted so long, it must be the greatest, but it's an argument that is not worth your time because you're still not going to make the other 90% like it any more than they do now. Therefore, to me, that is where Brian was headed. He was now writing music that appealed fanatically to a few and that I believe will appeal to the same number of people two hundred, even two thousand years hence!

So I really don't think that that a finished SMILE album would have much changed the response that the rest of the Beach Boys' albums received. It wouldn't have changed the course of pop music either, because 90% or more of the artists wouldn't have cared for it or understood it and 90% of the public wouldn't have liked this new "pop" direction. I'm not sure we can blame the other band members or Capitol Records executives for stifling Brian's creativity or for holding him back. We can possibly blame the new world we live in (as compared to Beethoven's) and Brian himself. Brian wanted to be loved by the whole world, he didn't realise (and probably still doesn't) that all he needs is that 10% or even .1% of the people! Beethoven couldn't conquer the whole world or even an entire city like radios and records do today. But Beethoven also didn't compete against pop music, because he knew who his audience was. Unfortunately, Brian conquered the pop audience and then expected to drag them with him to something new. It couldn't and can't be done. If only he could accept it. That's where the tragedy of SMILE comes from. Brian couldn't come to grips with his small but extremely loyal group of fans. He wanted it all. That's where the paranoia comes from - knowing you're great, but not knowing why everybody else doesn't think that you're great and therefore wondering if you really are great. (Of course, the drugs probably didn't help much either.)

That's why he couldn't finish SMILE - he knew it was great, but everyone else didn't. Therefore he kept "tinkering" with it, but he also knew he could never finish it in a way to make everyone else like it. So he didn't finish it to the best of his ability and as a result he came up with something substandard. Then when it failed, he would know why it failed ... because it was substandard AND that's what SMILEY SMILE was ... substandard. However, seeing that it came from such a genius, the .1% of us fans can still really enjoy some of it while that other 99.0% will reject it just as much as they would have rejected SMILE. Brian had passed them by with SMILE and couldn't fool them with substandard SMILEY SMILE work either.

So maybe us fans should quit bemoaning the possibility that had SMILE been finished, then pop music would have been changed and the Beach Boys would be considered the kings of music as we think they should be. Because it all probably would've happened the same way anyway. The release of the real SMILE probably wouldn't have generated too much excitement with the masses and Beach Boy and pop history would have ended up pretty much as it has done. In all likelihood, the next Beach Boy album after SMILE would have been something like a mix between SMILEY SMILE and WILD HONEY. Brian had done quickie albums before (e.g. PARTY) and would have done them again. Also, the pain of finishing and the pain of rejection of the SMILE album probably would have taken the same toll that not finishing it did. Also, it's quite probable that Brian would have gone in the same direction he did, even if SMILE had been a success. I remember reading in one interview that Brian said something like, "The next album after SMILE will be a humour album". Sounds a lot like SMILEY SMILE doesn't it?

The thing we can bemoan is the fact that Brian didn't write more good songs than he did after SMILEY SMILE. Luckily though for us, he did still write a very good number of great songs! I had planned to write down the names of all the great songs he wrote on all the albums up to HOLLAND, but after looking at them all, I decided there are just way too many. Look at them yourself! Let me just mention that I think songs like "Be Here In The Morning" and "I Went To Sleep" are just as great in their simplicity as "Surf's Up" and "Cabin Essence" are in their complexity. If I was giving grades to Brian's songs, the four best would be "Good Vibrations", "Heroes And Villains", "Cabin Essence" and "Surf's Up". They would receive perfect scores. "Be Here In The Morning", "I Went To Sleep" and most of Brian's songs from PET SOUNDS to HOLLAND (plus some from before) would receive 99%. Almost all are incredibly fantastic songs - words and music both! (No song officially released after HOLLAND would receive a grade higher than a "B", but that's another discussion.)

So, after this long interlude, let me get back to the tracks on my version of SMILE. The third track (LONG VERSION), "Do You Like Worms", has all of this controversy rolled into it. Brian wanted a fun song, hence the title. And even if there were no words in the song to match the title, he still wanted this to be fun. The words that are there, "Rock, Rock and Roll/Plymouth Rock Roll Over", are at first glance humorous, but in subsequent readings they become a bit more deep. Rock and Roll was born in the United States and Plymouth Rock is the starting point of the birth of the United States. So Brian and Van Dyke Parks were making parallels between the two. Rock and Roll was the beginning of a great new incredibly popular medium of expression that grew and grew until it got to the point in the late sixties when many top stars began to think it was so powerful a medium that it could change the world. Plymouth Rock was the beginning of this great nation that was based on freedom - an idea that did change the world! So at first this song seems to be a simple play on words - Plymouth Rock & Roll. On second look we see a possible deeper connection between the two ideas. On third look we notice they are saying "Plymouth Rock roll over"; and usually when someone or something is rolling over, then that means they are disturbed, especially in the phrase 'he must be rolling over in his grave'. (As in "Roll Over Beethoven") Perhaps the authors are trying to say rock and roll is shaking the foundations of the U.S. of A.! So this song embodies Brian's tug-of-war with his music that he wanted to be fun, "pop" and accessible, but which somehow kept dragging him past that point. Of course I didn't change anything on this track, which also has the "Heroes And Villains" theme in it and therefore, like "Holidays", acts as a prelude of things to come.

The end of "Do You Like Worms" has the "Heroes And Villains" theme being played on what seems to be piano and harpsichord. This gently leads into the soft tones of the marimba, a xylophone-like instrument, used on "Wind Chimes", the next track. The new "Wind Chimes" (as recently released) is much like the new "Vega-Tables". It seems incomplete without the ending that is on the released version. Therefore, I have added it while at the same time taking out the vocal bridges in each section. My version goes through the words and then straight to the gentle instrumental tinkling of the wind chimes. Then we hear them singing about "the wind chimes ting-a-ling" and from there we get the soft airy vocals which describe the "Whisperin' winds" that "send my wind chimes a-tink-l-in". Without the vocal bridges, it is a much lighter song. "The wind chimes ting-a-ling" vocal is somewhat ponderous, but an essential part of the song which sounds better inserted than left out.

And then moving from "Wind Chimes", we go easily to "Tones" which uses a xylophone, a cousin of the marimba, in its main theme. For this version I put together the two different tracks that have surfaced to make it just a bit longer. I start off with the track without the extra organ and whistles and end up with the better sounding track that has them. The chorus of this song is "just a bit of fluff", I would say, but the main opening theme is a wonderful and very sophisticated exercise in changing a theme from minor to major. This little tune then works nicely in bridging the gap from the lighter beginning of this album to the more substantial songs to come later.



Next we go to the harpsichord backed version of "Wonderful". This is a great song about a young girl who grows up and then goes through the trials a tribulations of losing her first love to finally emerge with her love of life intact and ready for another go at it. Now in the last line when the singer recounts, "She'll smile and thank God for one, one, one, one wonderful", the wonderful thing could be life (on which she has a new lease), a new boyfriend, or ... a new baby! Isn't it amazing how much you can get out of something that's written so well? Why don't these two guys work together again? They definitely brought out the best in each other. This is a fantastic little song. Enjoy!

"Wonderful" is followed by the gentle beginning of "Good Vibrations" and notice how even though we've heard this song a million times before, it takes on a different, more sophisticated tone when preceded by the incredible beauty and deepness of "Wonderful". It's not just the ultimate fun pop song anymore! There seems to be some controversy over whether Brian wanted "Good Vibrations" to be on SMILE or not. Whether he did or not, it does fit perfectly and deserves to be here. Now let's move on.

The end of "Good Vibrations" is orchestrated with theremin, drums and cello. To keep things flowing smoothly I therefore used a song with a cello playing the lead line. That song is "Old Master Painter/You Are My Sunshine". I also chose this song to help create a small but important buffer zone between the two great songs "Good Vibrations" and "Heroes And Villains", the latter being programmed next.

We've all heard of the purported eleven minute version of this song. Well, after lots of hard and painstaking work, I'm proud to say that I managed to put together a 10.45 minute version. My "Heroes And Villains" starts off slower than the SMILEY SMILE Version, so that "Old Master Painter/You Are My Sunshine" helps to slow things down a bit from the high of "Good Vibrations". But don't worry, "Heroes And Villains" heats up soon enough. I myself thought that it didn't work the first time I listened to my mix. I really didn't care for it. I thought I had failed after spending all that time working on it, but after a few hearings, it began to sound much better. This was a common occurrence for me with many songs in my life. I've always attributed this phenomenon to the fact that great songs are great because they present something new and unique to the listener. This means you won't totally appreciate great songs until after having heard them a few times. So (surprising to me because I wasn't really listening to new material, but just material presented in a different order) I began to really enjoy this new version after hearing it a few times. This song proves how confusing SMILE must have been to Brian, but I believe I've made some sense of it and this version is really fun. Though unlike "Do You Like Worms" (which seems serious and is possibly why it was abandoned - as were "Cabin Essence" and "Surf's Up"), "Heroes And Villains" (the long version) was probably abandoned because it was too much fun! Yes, it ends up losing its pop sensibility by being too long and too fragmented in all of its happy weirdness.

My version starts off with a vocal tag, followed by "How I love my girl" and goes into "Heroes and Villains dit-dit-dit". This helps set us up for the story to come. We now know it's going to be about a guy, a girl, heroes and villains. So after another variation of "Heroes and Villains dit-dit-dit" we end up with a big "Oo-oooh" and then we hear a trumpet call ... a call to action. Just like ancient armies had horn blowers to signal the start of the battle and to rally the troops (which has become "Reveille" in today's army) or the bugle call at the start of a horse race or the start of a fox hunt, this trumpet call heralds the start of the story and calls us to attention. So here we get the beginning of the released version of "Heroes And Villains" in which the main character begins telling us that he's "been in this town too long". Basically, he's bored. He's been holed up in a town where he is now taken for granted. (Apparently, the town and city mentioned in this line are the same, because later he says, "I've been in this town so long, so long to the city". So apparently "city" is used as meaning the important businessmen, the movers and shakers, the people in power in this city and our character lives on the outskirts of the town, at least metaphorically; if not physically). He also remembers a girlfriend, a girl who just wanted to have fun, but fun could only be had dangerously, dancing in the bar room - in the night - with tough men all about who drink to access and who are always spoiling for a fight. Unfortunately, I'm not sure if his girlfriend's name is Catillion or Margritte (whose name shows up soon in the cantina section). My guess is that it's neither because I think both names are just word plays by Van Dyke Parks. Margritte is just a slight twist from the alcoholic margaritas he was drinking earlier. Her name is a drink induced fantasy. As for Catillion, well before I saw the name printed, I thought it was cotillion, meaning "a dance with an elaborate series of steps and figures; a coming-out party, a formal ball". [OXFORD AMERICAN DICTIONARY] Using this definition and reading the line "Once at night cotillion squared the fight ..." we see the men who are having a gunfight, marking off their paces and drawing their guns as a dance, with the woman being fought over, screaming and running out to the men to stop them all as part of the choreography. This is the type of word play Van Dyke Parks used everywhere in his work with Brian. (For example: "Grand Coulee [Dam] (Coolie working on the railroad) from "Cabin Essence";

"Adieu or die" (do or die) from "Surf's Up"; and in other words of "Heroes And Villains": "Bicycle rider, c.c. what you've done" [the measurement of a motorcycle engine's power] ("see, see what you've done"). So it doesn't matter what the girl's name was, just that there was one he fell in love with.

We left off in the story with the dancing and gunfighting and so we go to the next line - "Stand or fall ..." This can be yet another reference to a gunfight, possibly between the main character and an antagonist. This verse starts to bring into focus the main theme of the song; that being how can you tell who is the hero and who is the villain? We don't know, but we do know that the main character thinks there will be peace no matter if he wins or loses! Now we don't know if there is a gunfight that the main character wins or whether he's just anticipating the duel, yet it doesn't matter because he obviously survives and then he ends up in trouble anyway. Here's where I begin to insert some more new material into the song. We next go into the bar and the piano player is twinkling the ivories with the "Heroes And Villains" theme. Then our wistful protagonist begins singing about margaritas and Margritte when suddenly the cops break in - "You're under arrest" - which begins a Keystone Cops-like chase. (Keystone Cops in the Wild West is a bit incongruous and possibly the reason Brian left this section out). There are a few scenarios all this action could fit. The one I like best is that our hero did fight the duel, won, went into the bar, the sheriff and his deputies arrive to arrest him for murder, our hero grabs his girl and they escape. (Once again we get the question of who is the hero and who is the villain: Are the lawmen goodguys or badguys in this scene?) We could also possibly see a scenario in which the antagonist has a feud with the girl instead of the guy. She's late with her loan payments and won't marry him, so he sends the sheriff to the bar to arrest her, but our hero grabs her and they run free. (Of course our hero had threatened the weasel earlier). Also, instead of escaping, he could be captured and is later released after being found not guilty, or after serving his time. All these possibilities are not necessarily a weakness in the story. I have my favorite scenario and you can have yours, but quite possibly it was intentional to obscure the story so that it's harder to tell who is the hero and who is the villain.

So now after all that commotion, we take a break in the song and go back to some more "Heroes and Villains dit-dit-dit" to give us time to think about where we've been and where we're going and boy, do we jump ahead quite a bit. By the time the following section is over, we end up with the main character having married and raised kids and hitting sixty-five years of age ("three score and five"). So you'd think that he's mellowed out by now, but no, he's "still got the jive to survive with the heroes and villains". I think this is wasted bravado because there are no more things to fight. The Old West was tamed long ago. That's why he's bored and moving away, "so long to the city" and hoping to catch some excitement as of old with the "Heroes And Villains". I doubt if he finds it. He's despondent and disillusioned with how the West turned out. His wife was part Indian and he was sympathetic to the plight of the race. A musical selection "Bicycle rider, see, see what you've done to the church of the American Indian" expresses this grief and once again poses the question of who is good and who is bad. Growing up, I had always thought the Indians were bad, but in the middle sixties the opinion began to change from all fronts. The Western as a movie or TV topic was dying out, probably because it was no longer politically right to have the Indians as just plain old bad guys. It was much more complicated than that and the whole nation finally began to realise this. Unfortunately, these words weren't available to me to put in unless I took them off the IN CONCERT album and I don't think that would have worked too well.

Subsequently, this song is slightly revisionist Western, but Western it is and therefore not complete without the hero riding off into the sunset. This is the musical section I put after the final "Heroes and Villains" section and it comes complete with clomping horse. But being a revisionist Western, it doesn't just stop us there, but goes on to quickly tell us that they rode off into the sunset and onto the farm. The time frame for this part goes back to the first half of the song where he was young and had just rescued and married his girlfriend. And what does he do on the farm? He raises pigs, has lots of sex with his new wife and enjoys the simple pleasures such as watching the cook chop lumber and the chickens feed. I can hardly wait to hear those vocals ("Out in the farmyard the cook is chopping lumber/Out in the barnyard the chickens do their number".) on these backing tracks. I assume this is where they belong because they could fit precisely in the very last part. I have recently heard that this is not the real "Barnyard" selection and that a new tape is circulating with it. Unfortunately, the vocals are still missing, but it would be wonderful to hear. Nevertheless, I think my version still works. It sounds farm-like enough to me.

And now if you can bear with me one last time, I have one more thought that is quite complex and perhaps completely off track, but I believe it is worth thinking about. As you can see, this is a very complicated song both musically and lyrically. I said there are numerous interpretations of the story, but perhaps the wildest is that it is a disguised version of Brian's life. We know he constantly put his life in his songs and seeing that Brian was having a fight with his own



self and others over the direction of his music and he was also in dispute with Capitol Records about many things, he and Van Dyke Parks could have fashioned this story with regard to paralleling Brian's life. (We still don't know who was the hero or villain in these stories.) Some quick possible interpretations to lead you into your own analysis: "I've been in this town (music business) so long, that back in the city (Capitol Records) I've been taken ..." Or "I've been in this town (home - writing music) so long, that back in the city (on tour with the Boys) I've been taken ..." This can really be fun. And of course, when he ends up with the simple life on the farm, it could relate to Brian winding up to write simpler songs. Intriguing, yes? A longer treatise on this type of analysis for this song and others may be forthcoming from me in later issues.

So that is "Heroes And Villains". I wrote such a lengthy explanation because it was such a gigantic cut and paste job that I wanted you to understand my reasoning behind it and be privy to the insights I gained from it. I still think there are some weak parts, but I guess Brian did also and that's why he never released the eleven minute version. Musically, I think the three and a half minute version is perfect. Storywise it leaves a lot out, but it still intrigues greatly and as I said, I rate it in the top four of Brian's greatest songs. The longer version is a lot more fun though and definitely worth listening to over and over.

And now let's go to one of the most enigmatic of all the SMILE compositions (and next to "Heroes and Villains", the production I am most proud of) - "The Elements". Haven't we all wondered what "The Elements" would have sounded like? Well now we can get the closest glimpse yet. All the pieces are instrumental in nature, just as I believed Brian planned it with the voice being used as an instrument, not a conveyor of words or story. Trust me, you'll love this! We start off first with "EARTH" and for that I used the composition "Fall Breaks And Back To Winter". It's got such an earthy feel to it that it works quite well in this makeshift line-up. Whenever I listen to this song, I always feel as if I'm out in the woods. We can hear wood being rapped, by Woody Woodpecker I suppose (as the subtitle suggests) and we can hear him whistling (or laughing). We can hear dogs barking, ducks quacking, metal clanging - such earthy sounds. And from the bass line we can somehow almost feel the earth being covered with frost. A marvelously chilling song in both senses of the word.

Next up is "AIR". You may not like my choice of song for this element, but frankly I felt it was an inspired choice. I have used the song "Our Prayer" to represent this ethereal element precisely because it is just that. It's wispy; it's blowing and like the angels who are singing it, it floats on the clouds. The only instrument used is the voice, therefore it's not weighed down with any earthly reminders that other instruments project on us. Brian supposedly was working on a small piano piece for this segment and you may think this is too grandiose; that it is more about the celestial either than a slight breeze of air. But large-scale too is "FIRE", which is a raging inferno (hell?) rather than a fire to cook food upon. So thematically, I think that "Our Payer" fits in well. Besides, it was written at the same time and is about the same length as the other compositions. I know, I know! You're all saying, "But 'Our Prayer' was going to be the opening track, the invocation of SMILE". Well, I say we already have "Holidays" as a solid opener and this is the only song that fits the bill. If as Stephen Desper claims there is a finished "Elements", then we can put this back at the beginning.

So let me skip over "FIRE" now, about which enough has been said elsewhere and move onto "WATER". For this piece, which had the working title of "I Love To Say Da-Da", I have extracted the middle part of "Cool, Cool Water" with its swirling, gurgling vocals and crashes of waves. This too is grandiose, more likened to the depths of the ocean than a babbling brook. I strongly believe that this is an original part of "The Elements" suite.

So there we have "The Elements". Neat and compact (about five minutes long), more like one song than four different songs. Now how about if we never mention "Vega-Tables", "Wind Chimes" and "Cool, Cool Water" as a part of it anymore ... please!

So now let's go from the ocean's depths inland to the campfire and the gentle plucking of the banjo in "Cabin Essence". However, we won't stay at the campsite too long. This is an epic, as epic as a song can be that lasts three and a half minutes. It's an incredible Kaleidoscope of the exploration and strength it took to tame the West, from the first explorers to the men who built the railroads and dams to the final homesteaders Wow!

It's expansiveness leads nicely into the deep sentiment of "Child Is Father Of The Man". Hopefully, someday we'll know whether or not this obviously unfinished piece was the final stop on the way to the piece at the end of "Surf's Up" or was and is there more to this extended version. I think the former is probably the case, but it would be great if some more vocals appeared for this incarnation.

Thankfully, even in its unfinished state, "Child Is Father Of The Man" makes for a nice lead into Brian's magnum opus - "Surf's Up". Of course there can be no other way to end SMILE than with this song. It brooks no comparison and any song put after it, pales in its magnificence. The story is a bit vague, but the eloquent poetry is immensely evocative and the music and the orchestration are, shall we simply say, superlative. From Jules Siegel's article GOODBYE SURFING, HELLO GOD, here is Brian's explanation:

"It's a man at a concert. All around him there's the audience, playing their roles, dressed up in fancy clothes ... The music begins to take over. 'Columnated ruins domino'. Empires, ideas, lives, institutions - everything - has to fall, tumbling like dominoes ... 'Canvas the town and brush the backdrop'. He's off in his vision, on a trip. Reality is gone ... 'A choice of grief'. At his own sorrow and the emptiness of his life because he can't even cry for the suffering in the world, for his own suffering. And then hope ... 'Surf's Up!' ..."

And that is the end of my LONG VERSION of SMILE. I spent a lot of time and love on it. I not only spent a lot of time editing some of the songs together, but also in arranging them one after the other. It's very crucial to have the songs flow nicely into one another and it took a lot of deep thought and trial and error to get the final mix. Tempo, orchestration and subject matter were some of the main considerations I had to deal with and I hope you agree with the choices I made.

And speaking of subject matter, that is how my SHORT VERSION is laid out - as per Domenic Priore's suggestion for an AMERICANA and an ELEMENTAL side to SMILE. I left out some pieces and used the regular version of "Heroes And Villains" because I didn't think they fitted in well with this concept. I also wanted a shorter version. In addition, I used the version of "FIRE" without the crackling noises in "The Elements". Luckily, at the time I was putting all of this together I read an article about how they used to program lps back in the sixties and it really helped me in programming this version of SMILE. Briefly, how it was done was: (1) best [hit single]; (2) near best; (3) very good; (4) good; (5) very good/near best; (6) nearest to best. Ditto for the other side. You do have to take other things into account as well, but this layout does make it flow smoothly with no jarring valleys and lets you begin and end strong.

I hope my vision of SMILE makes for good reading. I know you might think it really presumptuous of me to have attempted this, but just know that I did it with the utmost respect for Brian Wilson. I also know full well that this is only my opinion and that even among Beach Boy fans there can be disagreement. Therefore I don't expect everyone to like it, especially those of you who may have heard the real eleven minute version of "Heroes And Villains". Anyway, just let me end by echoing everyone's wish that all homemade versions of SMILE will be obsolete when and if Brian finishes and releases it himself.

EDITOR: Okay, if you agree or disagree with Dan's ideas, let us know. Also, if you have your own homemade version of SMILE, why not jot down your thoughts and send them it. Let's make this a continuing saga, just like SMILE itself.

Also, if you would like to contact Dan himself and discuss further particulars and perhaps do some trading, he can be contacted at:

5313 Sixth Avenue, #3D, Brooklyn NY, 11220

## SELLING THE BEACH BOYS SOUND

Here's the first instalment of a (hopefully-to-be) continuing feature detailing MERCHANDISING uses of The Beach Boys' material. If you know of any, send the info in. It's up to you.

- \* The San Francisco Giants baseball team is utilising "Good Vibrations" as it's theme song.
- \* Southwest Airlines (USA) has a "Fun Fares" promotion in swing, with low-priced flights within California. "Fun Fun Fun" is their theme song.
- \* Laura Scudder's Potato Chips have a "Snackin' U.S.A." promotion up and running. Accompanying the promotion is an offer of a cassette containing "RARE LIVE RECORDINGS" by The Beach Boys. Track listing not available. [EDITOR: Okay you chip freaks in the U.S. of A.. Send in and get a cassette so we can find out further details.]

SENT IN BY BILL KOUMARELOS



Yes folks, it's medical mayhem as the brain behind The Beach Boys prepares to release his second solong (sic) album. Titled SWEET INSANITY, it really is a concept album about illnesses and general hospital themes. Brian is assisted in this operation by his resident shrink, the diminutive Dr. Handy and lyricist, nurse Alexandra Organ. She pumps new life into anything from heavy mental to progressive pieces of uplifting elevator muzak.

The record starts off with "Water Builds Up". It's all about an attractive girl with water on the brain. The song traces the surgical team's frantic efforts to plug her, after successfully draining the fluid. "Angel" is a malpractice song about a not-so-bright doctor who prescribes the wrong drugs to a talented violinist. Her career goes from bad to worse as the drugs take affect and she loses her musical gift. At night her worst fears are realised when she dreams of playing an out of tune harp in heaven, like some kind of dumb angel. There's not much to smile about as you listen to Brian's moving melancholic music.

The Stones' "19th Nervous Breakdown" also gets the treatment from a man who's had plenty of treatment for similar ailments. Nostalgia buffs may remember the Bobby Goldsboro tune "Honey". This song seems to have been the inspiration for a new song called, oddly enough, "Wild Honey". She's a black girl with bad eyesight and a bad attitude. Her violent life begins when she steals her first pair of glasses. In spectacular fashion the song climaxes on the night she mistakenly crosses an intersection on the "don't walk" and is beaten senseless by the Los Angeles Police Dept.. Sadly, she doesn't recover and her friends are left to wonder if her life might have been different if only she had 20/20 vision.

"Magic Lantern" is about a 19th century English nurse called Florence Nightingale. Known as the lady with the lamp, she goes about healing old wounds. Her most notable patients were minstrels by the name of Wilson and Love. They had become injured after fighting during a performance. Nightingale used the magic lantern to cure Wilson, but it only aggravated Love's condition and made him break out in bedsores. It soon became obvious that the magic lantern healed wounds, but wounded heals! Brian has filled the song with witty lyrics and revealed himself to be somewhat of a prankster.

The album has an acappella offering too. Brian harmonises a speech Dr. Handy recently gave to a convention of male psychiatrists. Initially Brian was reluctant to do the song. He only relented after learning that Dr. Handy had told everyone at the convention that Brian would write one for the boys.

There's something for everyone on this record and a whole lot more. The inner circle is now hoping the record buying public will buy it. With clever marketing, the public may love it. Then again, they may just see through it.

## ADVERTISEMENTS ETC.

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## GONNA MAKE IT ON THE COVER 2

REVIEWS BY DAVID JAMES

Let me first thank you for the positive response received through BBA's mailbag regarding the listing and reviewing of Beach Boys' material performed by other artists. I've felt that this subject has been long overdue to be "covered" and these highly sought after records existence will finally be revealed to those with an interest in this facet of The Beach Boys' recorded history. So to help those of you who are trying to gather a collection of rare and unusual cover versions (and in some cases, the originals - where The Beach Boys have been the "coverer"), I hope that the following column will be of benefit and interest.

Again, where humanly possible, all record labels and catalogue numbers will be printed, plus the year in which they were released, to help you locate them. For those who find the job difficult, a cassette tape of the material is available for \$12 from the BBA address. Mark your order

GONNA MAKE IT ON THE COVER #2

There are some very rare records featured again this issue, including a great version of "With Me Tonight" by SANDY SALISBURY; the original 1959 recording of "I'm So Young" by THE STUDENTS, plus the album by THE SURFSIDERS - SING THE BEACH BOYS' SONGBOOK. The latter has become a much sought after longplayer - a genuine cult classic and a gem in its own UNBELIEVABLY bad way.

Incidentally, if YOU possess any covers not already listed which you would like to review and list, please send your reviews into us. Try to supply as many details as possible. TRIBUTE songs can be included also. We will be happy to print them. The more covers that are unCOVERed, the better.

### (8) SANDY SALISBURY

"On And On She Goes (With Me Tonight)" - TOGETHER T-139 (1970)

An absolute gem of a cover by a relatively unknown singer. Sandy was a friend of producer Curt Boettcher and was also a group member of THE MILLENNIUM. After The Millennium (and Curt) had run their course at Columbia Records, Curt formed Together Records with Gary Usher and Keith Olsen. The first truly "artist oriented" label, Together released an unusual array of material with "On And On She Goes" being its final issue.

Besides producing the disco version of "Here Comes The Night" in 1978 for The Beach Boys, the late Curt Boettcher's "still" crowning achievement was his great production work with The Association, including "Along Comes Mary", "Enter The Young" and "Cherish". As for "On And On She Goes", it was recorded while Boettcher was at his peak. The sound and "feel" is reminiscent of "Along Comes Mary". It's a great uptempo version that rocks along with some fine gospel-type vocals, not unlike The Beach Boys' own "He Come Down". The rocking backing arrangements also includes some fine piano and sax work, but the piece de resistance is the handclaps that really "swing" it out in the last verse and chorus. To hear any cover of "With Me Tonight" is a surprise and to hear a great one is a real treat. It's also in STEREO!

### (9) THE STUDENTS

"I'm So Young" - CHECKER 902 (1959) Also released on the BEST OF CHESS (double lp 6024) 1987

Although technically this track is not a Beach Boys' cover, their version (from the TODAY lp) was probably the one to give this chestnut the recognition it deserves. So to most of us, up to the re-release of the original, we only knew of Brian's arrangement. A great version was also cut by Phil Spector for The Ronettes. Due to the rarity of The Students' original, it is included here.

Since The Beach Boys' treatment on TODAY, I often wondered who originally recorded it and who the heck was the composer Tyrus Jr. Because it fitted the feel of the "BALLAD SIDE" of TODAY so perfectly, I first thought it may have been written for Brian, but after some research, I discovered it was originally a great doo-wop song by the little known group called The Students.

My fondness for original rhythm and blues led me to browse over the 1987 double Chess longplayer - THE BEST OF CHESS. Among the other artists (such as Chuck Berry, Bo Diddley and The Flamingos) were two tracks that made me purchase it no matter what the cost was. The first was the extremely rare "Rocket '88" by Jackie Brenston And His Delta Kings (with Ike Turner on piano). The song is reportedly the very first rock and roll record, as well as the first hot-rod/car record; beating Berry's "Maybelline" by some four years. It was recorded in 1951. The other song that



makes this album a must for Beach Boys' fans (of course) is the original 1959 version of "I'm So Young" by The Students. It was issued on the Chess Records' subsidiary label Checker. Even the annotator of the 1987 Chess release wasn't exactly sure of the song's year of release. Here is the review as quoted in the album's accompanying liner notes:

"About all that's really known about our next performers THE STUDENTS is that they were never really heard of after their one semi-hit, "I'm So Young", drifted off the 1961 R&B charts. But any group whose only familiar record wound up getting covered by both The Ronettes and The Beach Boys can rest assured that their brief moment in the spotlight was indeed a memorable one. From that astounding opening declaration "I have a girlfriend ..." through to the melancholy ridden final stanza - "Pretty soon now, I'll go to sea/Then my baby will have seen the last of me" - "I'm So Young" is really the kind of song that only the rise of rock and roll and the resultant beginning of songs that were written for, about and by adolescents, could have made possible. "So young ... can't marry no one." Kinda says it all; if you know what I mean."

Well, this description does say it all. It's great doo-wop in its most pure form. Frankie Lyman & The Teenagers would have been proud if they could have recorded such a piece of rock and roll history. Brian Wilson's vocal arrangements and production on the TODAY lp is, to me, the definitive version, but how wonderful is it to finally hear this fifties' classic. Now, if I could only locate Ersel Hickey's original "Bluebirds Over The Mountain". Can anybody help with a review?

- (10) MIKE POST  
"Wouldn't It Be Nice" - MGM 2006 548 (AUSTRALIAN single, 1975)

This track, plus the next one by The Reels, are both 'B' sides and are therefore easily overlooked by collectors of Beach Boys covers. Mike Post is known by most as the composer of many late sixties/seventies/eighties television series themes. A typical (and top) example is "The Rockford Files", the 'A' side of "Wouldn't It Be Nice".

Mike has given his interpretation of "Wouldn't It Be Nice" a similar feel and sound to his arrangements on the more familiar "Rockford Files" theme. The synthesizer plays the melody over a good up tempo rock band arrangement. This instrumental may be "muzak", but one of the best of its kind. Refreshing and enjoyable.

- (11) THE REELS  
"(Love Is) Here Today" - MERCURY 6038 040 (AUSTRALIAN single, 1981)

Led by lead singer Dave Mason (no, not THAT Dave Mason), The Reels were a popular Australian band during the later seventies/early eighties; always responsible for fresh material. The group quickly established themselves as combo prepared to take (musical) chances and hit it big with a strange cover of Creedence Clearwater Revival's "Bad Moon Rising", which was slowed right down to a dreamy ballad, complete with strings! The Reels' orchestrated approach was unusual enough to click with the Australian market. The same style and treatment was given to their interpretation of the PET SOUNDS' classic, "Here Today" and to their credit, the song is executed with style, care and feeling. However, it sadly lacks direction in its arrangement because it deletes the classic orchestral/rock instrumental section that made Brian's original so spectacular. To this reviewer's ears, this omission is a real shame because their version badly needs an instrumental break of some kind. Due to the unusual sound and feel of this cover, it wouldn't have taken The Reels too much effort to "fill it out" if they wanted to.

That fault aside, this slowed down cover has some interesting moments; especially the eerie electronic opening sounds, not unlike the sound of surf rolling in and out in a sort of strange stereo phasing between right and left channels. Set to a marching drum beat (with echoish vocals giving a feeling of alienation to the overall sound), Wall Of Voodoo took this approach to its most commercial extreme with "Do It Again". The Reels' cover of "Here Today" may not be commercial (it was the 'B' side to "Quasimodo's Dream"), but it's still definitely worth hearing. Like their hit cover of "Bad Moon Rising", you'll either find it totally fascinating OR deathly boring OR both! At least The Reels gave it a go. Recorded at Alberts studio in Sydney, the same studio that gave us The Easybeats in the sixties and The Angels and AC/DC in the seventies.

- (12) WALL OF VOODOO  
"Do It Again" IRS 650784 (From the 12" release - EXTENDED MIX)(1987)

From the musical creators of the absurd comes this reworking of the Brian Wilson-Mike Love classic. Hard to explain, let alone define. Has to be heard to be believed, preferable with the accompanying video clip that features Brian himself in all his weirdness. Original 7" version was a hit and can be found on the group's HAPPY PLANET lp. Too bad these guys are "off the planet"!

This extended mix is included here for two reasons. The first being that I personally think it's the best version of Wall Of Voodoo's treatment of "Do It Again". Secondly, it's easier to locate their album HAPPY PLANET and the single release that this collectable 12". For those fortunate enough to own a copy ... good on you! But if you missed your chance in locating it, or even worse - not being aware of its existence, then here is a review of it.

Quite often (as we all know), extended mixes don't always work, but in this case I feel it works better than the single and the album version. There's very little wasted instrumental breaks without vocals, but when the breaks do occur, they're full of great percussion effects. The drumming is also more pronounced. So if you've only heard the single, this mix is a refreshing surprise. Another reason to obtain a copy of this 12" is for the photos of Brian (from the video) included on the cover.

- (13) THE TONICS  
"All Summer Long" - EMI EMI 1190 (AUSTRALIAN single, 1976)

The Tonic are one of the earlier incarnations of studio wix ADRIAN BAKER, several years before he made his name with GIDEA PARK. His version of "All Summer Long" in 1976 is refreshingly good as the song is given a full bodied rock treatment with excellent vocal arrangements instead of the "disco beat" he developed with Gidea Park's output. The arrangement is almost identical to The Beach Boys' original, which is a shame, but to his credit Baker has given the song that "zing" that needed to make it work. This is definitely one of Baker's best efforts because of that. Due to its age, "All Summer Long" did not resurface on Baker's own album with GIDEA PARK. To my knowledge, it is only available on this long deleted single.

- (14) SEA CRUISE  
MEDLEY - Dance Dance Dance/Do You Wanna Dance/Surfin' USA/I Get Around/Wendy/Help Me Rhonda/Surfer Girl/Fun Fun Fun/Good Vibrations/Little Honda/Shut Down/Little Deuce Coupe/California Girls/Summer Finale  
LP - 7 RECORDS MLF 235 (Australian release) (1975)

The history of SEA CRUISE is unknown to me. All I know is that the material seems to originate from the French part of Canada, possibly consisting of two persons - Jay and Germaine. No last names are provided. Whether SEA CRUISE is an actual group or just a studio amalgamation (more highly likely) is also unknown. Basically, the release is an album of summer music with a disco beat. The main difference between this medley and material by Gidea Park (particularly "Beach Boy Gold") is that this Canadian effort is far more inventive. The "Summer Finale" is quite exhilarating to listen to. Whether the album is available in any other release format, I'm not sure, but it would surprise me if it wasn't issued in other countries. If anyone has any more info, then let us all know. Not much more can be said about the medley except that even clocking in at 11.57, it's a pleasure to hear it in its entirety. One of the best "cover" medleys I've heard so far. Enjoy ...

[EDITOR: Regarding the SEA CRUISE release, I do have a 12" lp in my possession that features the "Sea Cruise" medley on one side (noted at running 11.51) and an instrumental "Clean Up The Ocean" by THE SOUL SURFERS on the flip. Label info : JDC RECORDS JDC 0118 (San Pedro, California USA). No information given and cover is generic. Medley includes all the above mentioned tunes, but label omits Fun Fun Fun/Good Vibrations/Little Honda and lists tune as "Shot Down" and NOT "Shut Down". "Medley" side includes notation: "Under License From Electric Records, Canada.)

- 15) ALBUM REVIEW  
THE SURFSIDERS  
SING THE BEACH BOYS SONGBOOK - PICKWICK INTERNATIONAL AKS 276 (1967?)

Before I review this unbelievable album, I would first like to say that in all the years I've been collecting and listening to music in general (not just Beach Boys, but EVERYTHING), I have NEVER HEARD a group SING AND PLAY AS BAD and as OFF KEY as on this album. When I first heard this "masterpiece" over fifteen years ago, I first thought that it was a joke and that they were playing and singing like this for a laugh. However, I've since come to realise that The Surfsiders (whoever they are) are quite serious; hence the album's now legendary status. I have never heard of any group (whether doing bad Beach Boys covers or bad anything) ever sound as horrible as this. Even Australia's Delltones version of "Surfin' Australia" - reviewed last issue - sounds professional compared to this band. Everyone I have played this album to has immediately wanted to obtain a copy so they can grimace away in the privacy of their own room. So if you want the worst (as yet) cover's album, here it is. By the way - it's also hilarious!

- SIDE ONE  
a) CALIFORNIA GIRLS

The only way to describe the first few opening bars of this once beautiful opening, is to say that its as subtle as a flying mallet. The organ sounds like one of those little toy



organs you give to children (you don't like) as a present. The flow and feel of the opening bars is totally destroyed by this child-like adeptness. It wouldn't be hard to find any normal five-year old playing chopsticks sounding smoother. Then there's the opening vocals - "Well East Coast Girls Are Hip ...". At that point you realise that The Surfsiders sing as "hip" as they play. If they hired session musicians, then I personally wouldn't pay them! I'd charge them! However the real treat lies ahead in the form of the grand vocal interplay in the chorus "Wish They All Could Be California ..." Besides being off key, flat and whatever other adjectives you could bring to mind, this "beyond your worst nightmares" type bass voice comes in repeating the chorus. And I thought no one could sound this bad AND off key AND with absolutely no rhythm.

The song then mysteriously weaves its way through to the organ introduction to the final chorus fade-out. The organ section alone makes this track worth hearing. Even the vocal fade-out doesn't top it - but it sure as hell tries hard! I really hope I have described the "badness" of this performance well enough for you to mentally appreciate it.

(b) I GET AROUND

This song actually is a 200% improvement over the previous one. Sure it's still bad, but there are degrees of "badness". Either they changed their session musicians or they paid them more money. Perhaps a case of beer would have made a greater improvement! In fact, I wouldn't mind a case myself just to hear this album's run-out grooves!

(c) LITTLE DEUCE COUPE

An amazing fact about the album is that as the performances get worse, the more enjoyable it gets! A sign of true greatness! This track features a rhythm that I've never heard before (and hope I never will again). I can't really describe it. If I had to select a word, "Runaway" sounds the closest. Also, the vocals in the background singing "ooh ... go ... go" You can't help but sing along too ... Now that's a real problem!

(d) 409

For this musical excursion, The Surfsiders even treat us to a guitar solo. Thanks a lot!

(e) LITTLE HONDA

"Go ..." No STOP!

SIDE TWO

(a) WHEN I GROW UP

This one should have been titled "When I Throw Up". The vocal rendition of "When I Grow Up To Be A Man" that graces the opening of SIDE TWO should be placed in a time capsule. Even if you could somehow, through science, HEAR the taste of olives, then you will never have a more teeth gritting experience than hearing these vocals. If this group is searching for the lost chord, I think they found it here (and it's obvious why it was lost). The rest of the song eventually finds its way to the end.

(b) THE WARMTH OF THE SUN

WARNING! The shock of hearing voices singing in tune AND with SOME feeling may be too much for the system. It's sung slowly, as it should be, but the wailing high voices, piercing through the fade-out, is out of this world.

(c) SURFIN'

I love the handclaps! This time around, the vocals really groove along - BADLY - in a barber-shop quartet type of way. Don't stop now boys, you may never find it again!

(d) FUN FUN FUN

The twangy guitar intro is ... different. So too is the organ solo in the middle! The vocal chorus at the end is almost normal ... almost.

(e) HELP ME RHONDA

This monumental epic closes with a real sock-it-to-'em finish. Flat-out, bad and with no holds barred. They included all their clever tricks - hand claps, out of tune vocals (especially the high notes), an organ AND guitar solo - Boy, this must have been earmarked as a possible single!

Post script: The album was reviewed as it was being heard. Please forgive my utter disbelief!



# LETTERS 'N FEEDBACK

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

DEAR BBA,

As usual, it was a long awaited pleasure to receive ISSUE 26. I found lots of interesting reading inside.

In reply to Lex Manson's letter from ISSUE 24, I know of two episodes of the US sitcom FULL HOUSE featuring John Stamos in which The Beach Boys have appeared. The first episode, titled BEACH BOY BINGO, included the entire group - Al, Carl, Brian, Mike & Carl. The group performed "Kokomo" and "Barbara-Ann" live with the cast and part of "Fun, Fun, Fun" also live during the credits. The second episode, titled OUR VERY FIRST TELETHON, features only Mike Love. He performs "Be True To Your School" live with John Stamos as part of the band, first on drums and then on guitar. The episodes first aired on Australian television a few weeks apart during late '89/early '90.

DOUGLAS BURT (AUSTRALIA)

DEAR BBA,

Thanks for the latest issue of BBA. There is not much news to report on, so I understand your point of view very well.

By the way, you asked about the German Ariola release of "Surfin' Safari" on the LOST AND FOUND CD on page 4. Well, it is included! Listen to track 20, but turn your amplifier to MONO. That's exactly the German Ariola single! But where is the master-take of "What Is A Young Girl Made Of"? And where is the alternate version of "Barbie"? As you know, there are (at least) two different versions in lyrics and melody. Nonetheless, I still like the CD. It is of real historical importance.

IS IT WORTH IT?

Well that is a question I have asked myself sometimes as well. We all know The Beach Boys' big time is over. They know it themselves ... I'm sure. I have always liked The Beach Boys, but I have only been in the "business" of running their German Fan Club for about 2-3 years. I have been collecting their records for 10-12 years and it is through this that I consider the effort has been worth it. During this time (and in running the Fan Club) I have made contact with people all around the world, from Mexico to Norway, from New Zealand to Japan, from Australia to USA, from Sweden to Spain, from France to Brazil, etc., etc. ... That never would have happened without this hobby (and even if it is work, it is still a hobby). I have gained a lot of very nice friends over the years, last but not least, particularly here in Germany. I just love that and I think for me it has all been worth it. In my optimistic way - if we get more unreleased material (like we have over the past 5-10 years), then the wait has been worthwhile. Unfortunately the group seem to be very lazy regarding their recording career (for whatever reason) and I don't really expect any good new album in the foreseeable future. Still, as we all know, there must be much more unreleased material available from various sessions that might be very interesting and will see the light of day, hopefully sometime soon. Sure, there are many bands who maybe give their fanclubs more reason to work and keep them more informed, but there is only one Brian Wilson and the magic he has given us (and the choir-like sound of The Beach Boys) has been a delight. Don't be disappointed too much. Maybe the question is not IS IT WORTH IT?, but ARE WE WORTH IT? I for one think "Yes WE are".

Keep up the good work.

MANFRED SCHMIDT (PRESIDENT, GERMAN BEACH BOYS FAN CLUB)

DEAR BBA,

Some news from FRANCE ...

\* the Jan & Dean story - POP STAR aired on LA CINQ (our fifth channel) on February 27.  
\* M6 (our sixth channel) aired SURFIN' USA - the story of The Beach Boys on June 21. I enjoyed the first part up until the Charlie Manson era. The '65-'66 days were well covered. I did enjoy "God Only Knows", but why did they forget "Good Vibrations"?



\* JUKE BOX MAGAZINE - 49th issue (June 1991) featured a full article about Surf Music. It was a large article, but very poor in content.

\* New cassette and CD compilation by The Beach Boys was issued on June 10 by EMI/CAPITOL. Featuring 40 tracks, the package comes with a booklet featuring pictures from the sixties and an article by Rob Burt. Presented as two CDs or 2 cassettes in a box. Particulars are:

CALIFORNIA GOLD - The Very Best Of The Beach Boys (CD# 7965492/CASSETTE# 7965494)

CD playing order - DISC 1

Surfin' USA/Surfer Girl/Little Deuce Coupe/In My Room/Fun Fun Fun/The Warmth Of The Sun/Be True To Your School(45 version)/I Get Around/Don't Worry Baby/All Summer Long/Little Honda/Wendy/Girls On The Beach/Do You Wanna Dance/When I Grow Up/Dance Dance Dance/Then I Kissed Her/Help Me Rhonda(45 version)/California Girls/The Little Girl I Once Knew/

CD playing order - DISC 2

Barbara Ann(45 version)/Sloop John B/You're So Good To Me/God Only Knows/Wouldn't It Be Nice/You Still Believe In Me/Caroline No/Good Vibrations/Heroes And Villains/Wild Honey/Darlin'/Friends/Do It Again(20/20 version)/I Can Hear Music/Bluebirds Over The Mountain/Cottonfields (The Cotton Song)(45 version)/Breakaway/California Dreamin'/Kokomo/Still Cruisin'/

Also, two new CD boots just available:

\* DO IT AGAIN - contains nearly a full concert from 1971 (Syracuse, N.Y.) FROM ITALY (catalogue # TRIANGLE PYCD 054 - Italian origin). The concert is the same as that found in the double CD set IT'S ABOUT TIME.

\* KNEB WORTH 1980. Live concert from England. No other particulars yet available.

GERARD HUBERT (FRANCE)

DEAR BBA,

This is probably futile, but I feel compelled to write about a situation that is the source of a great deal of frustration for me and I'm sure many other Brian Wilson/Beach Boy fans. I'm speaking of the situation the press has termed the "Svengali-like" hold Eugene Landy has on Brian. It is so incredibly ludicrous at this point that I'm not sure where to begin.

What credentials, knowledge, or experience does this man have in the art of songwriting and music production? To team himself with such a gifted musician who has blessed the world with copious amounts of joy-giving music seems totally inconceivable. What a lopsided distribution of talent! I know Brian has done some of his best work when collaborating with other individuals, but these were all qualified, talented musical and/or lyrical people at the time of collaboration. Does this mean a lawyer, after defending a movie star in court, is qualified to direct this actor in his next film? I guess so, if the lawyer is a manipulative, unscrupulous bastard like "Gene" Landy and the actor is as vulnerable as Brian Wilson. Maybe Gene Landy provided a service to Brian initially (at an outrageous fee), but now after several years of this affiliation, it's grievously obvious this leech is trying to milk Brian for all he's worth and fatten his own bank account in the process. As Carnie Wilson put it, "it's sickening".

I know Brian publicly defends Landy. He did this last year at a press conference Stan Love had called after filing for conservatorship of Brian. Although I was glad to see someone address this despicable situation, I have no doubts that Stan Love's motives were almost solely selfish, just like Landy's. I guess Brian thinks he's got a good thing going or feels he can't get out. Landy has probably found just the right combination of medications for his patient/songwriting partner to keep him docile and content. Gee, a lot of good it did revoking Landy's license. He just changed occupations and became a songwriter and record producer. No problem.

I don't know the full extent of Brian's problems (although I'm sure they can be traced back to his dad), but I don't see the difference in him taking drugs prescribed to him by a guy in a white coat or him taking illegal, recreational types like he did. It's still chemicals affecting his brain and there's still a dependency there. Every time I see him these days, it makes me sad and angry.

His face looks screwed up, his eyes are goofy and he's extremely nervous. I've seen another Brian Wilson in the past enough to know that he doesn't have to be this way.

So what's the solution to this dilemma? I'm not sure exactly because I don't know all the details. But I do know it's ultimately up to Brian. I'm quite sure that Dr. Eugene "Gene" Landy (that little conniving, contemptuous, money-grubbing, weasel-like slimebag scum muck, "ream king", executive power-abuser, "get-my-name-on-every-B.W.-B.B.-product-to-make-me-rich" asshole) is of no musical help and should go count his money. (I'm quite sure the Doctor would think it healthy for me to vent my anger this way.

I heard that Brian submitted an album to Sire Records and they rejected it - told him basically to write some more songs. This is further proof that if he needs a collaborator, Landy sure isn't the one.

Carl Wilson once said, "someday Brian's going to shock the world". I happen to believe he knew what he was talking about and I believe Brian is still capable of putting out some incredible music if ...

GREGG LEE (USA)

DEAR BBA,

Could you pose this question to David James, writer of the column, THESE SONGS WERE NOT RELEASED. THEY ESCAPED: How can 'CALIFORNIA FEELING (#2)', the one from Brother Records (and I guess 'BRIAN'S BACK', too, which I don't have) be bootlegs? If it's issued by Brother Records and has liner notes by Eugene Landy, then it sounds legit to me, not illegal, as bootleg implies. Also it would be nice to have dates of release, date of recording and date of writing for each song. I know this is asking a HELL of a lot, but I am very interested in those sort of details.

Also, have you or anyone else noted that the Hite Morgan recording of "Barbie" and Brian's "Surfer Girl" use the exact same timing and backing chordal structure except for an extra bar before the bridge? (Listen to the one channel on the stereo recording on LOST AND FOUND to see what I mean.) Does this mean Brian was a real composer of at least half the song - that the Morgans stole his basic idea; or is it the other way around?!

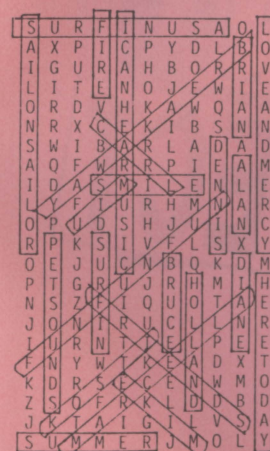
In the same vein, let me note that "The Baker Man" and "The Shift" also have a lot in common musically. Just sing the first line of each to yourself ... they are exactly the same.

Keep up the great work (and when do we get that Tony Asher story from the Correct Perspective?)

DAN LEGA (USA)

[EDITOR: Thanks for your letter Dan. Now to answer some of your questions. Both BRIAN'S BACK and CALIFORNIA FEELING (#2) - and all the other LPs in the series - ARE bootlegs. All those responsible for bootlegging them did, was to reproduce the Brother Records' logo for convenience. In addition, adding Landy's name to the liner notes was a tongue-in-cheek ploy to confuse people and to add some credibility. Now, because these releases are boots, information such as date of release, date of recording and date of writing is simply not possible to provide. Date of writing is the hardest because the song may remain partially completed for years. Nonetheless, we would ALL like this information. Concerning the Correct Perspective, we are also awaiting his/her next instalment. It has been some time since we have heard from him/her. Perhaps he/she may read this and subsequently put pen to paper.]

## SOLUTION



## NEWZ MEDIAWATCH NEWZ THE BEACH BOYS & BRIAN WILSON

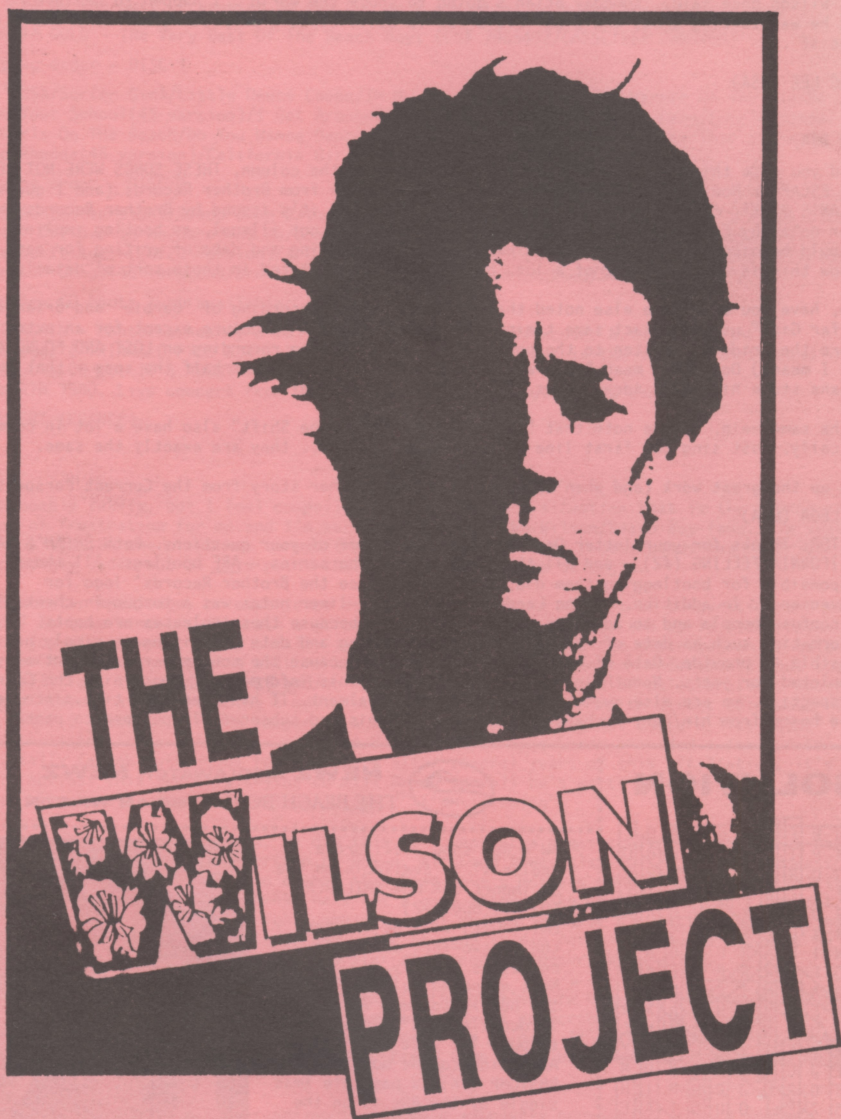
- \* BW's new song "California Feelin's" is available on the US import FOR OUR CHILDREN (DISNEY 60616-2)
- \* EMI (Aust) will be issuing the US two-fers on double cassettes shortly.
- \* Next expected release from the BBs is to be a version of "Crocodile Rock" for an EJ tribute lp. Just what we want?
- \* According to the boys from BBSTOMP (UK), a possible Xmas single by the BBs is on the cards. We've hear this before!
- \* BW's second "coming" is still in doubt, as is Sire Records' faith in the product.
- \* WILSON PHILIPS have issued "The Dream Is Still Alive" as their 4th single. No news on their much awaited 2nd lp.



News has just filtered through that ROGER CHRISTIAN recently passed away. No details. R.I.P. 1934-1991

The full story of THE SURVIVORS is now available in CALIFORNIA MUSIC #76. Overseas readers send \$9US CASH to CALIFORNIA MUSIC, 2 Kentwell Avenue Concord, 2137 AUSTRALIA. Aussies send \$8.





STEPHEN J. MC PARLAND

**IS COMING!**